



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

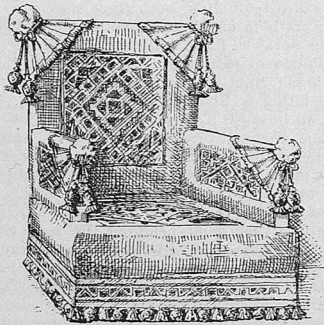
JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE DECORATOR AND FURNISHER.

RECENT LONDON NOTIONS.

IN a series of rapid, but forceful sketches, Mr. J. Williams Benn, of the Cabinet Maker, gives us an idea of what was to be seen in the shop windows of London during the holiday season. From among them we reproduce several which will doubtless strike our readers as novel and in some cases valuable suggestions.

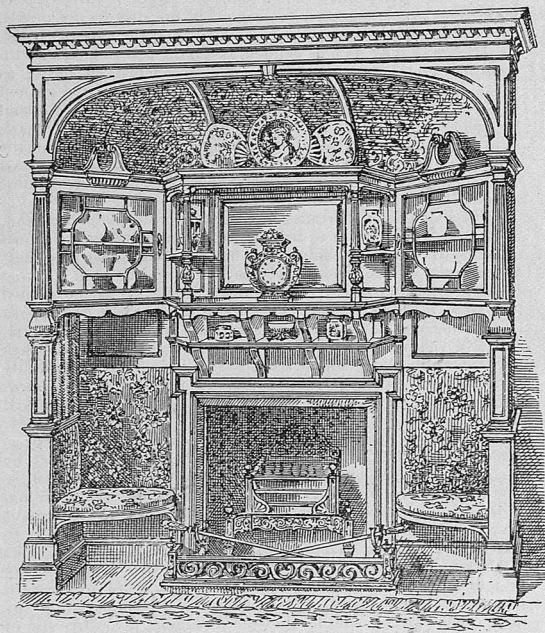
The ingle nook for a drawing room was shown by Hindley & Sons, of Oxford street. It was painted a creamy white with



appropriate upholstery in the corner seats and side curtains. The grate and fittings are of brass and iron.

Very original is the Cabinet idea in the screen shown in combination with a table and chair by William Whitely. The chair is enamelled white, the spat being painted in delicate tints. Mrs. Frank Oliver is the designer of the three fancy tables in another illustration. The one on the left is called the Shamrock and that on the right the Rose. The Shamrock differs only from the ordinary clover leaf table in having the stem. We reproduce them for the benefit of our amateur readers.

Another lady comes to the front with the pretty little *Billet-doux* table, the novelty of which consists in the fact that it

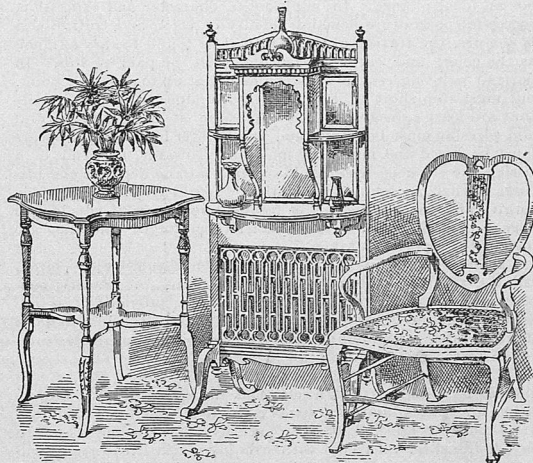


can be used either as a square or center table. The latter is its normal condition while it is easily converted into a square by simply opening out the two angular flaps which when open are supported upon spring brackets shutting flat against the sides when not in use. The little boxes below are intended for papers, etc. It is the invention of Miss Charlotte Robinson of Burk street, New Bond street.

PORTRAIT PAINTING IN OILS.

By MRS. EMMA HATWOOD.

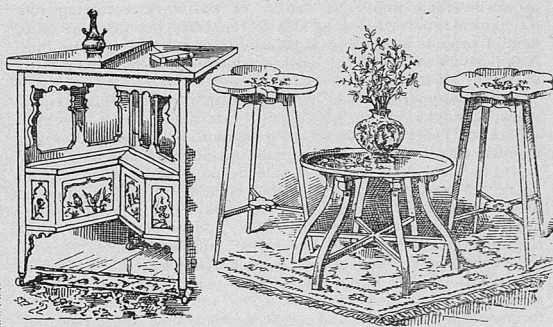
PORTRAIT painting as a profession is not so largely followed as in the days when photography was unknown, indeed, when photographs first became the fashion as souvenirs of one's friends and relations, the art of portrait painting for the time being became paralysed and many artists who had devoted



themselves exclusively to it, found themselves obliged to turn their attention to other branches of painting in order to earn a living.

Of late years there has been somewhat of a reaction, and family portraits are again coming into favor; but, as a rule, except in the case of a few who have attained high eminence in their calling, the prices heretofore readily given are no longer obtainable.

To paint portraits easily and well is generally the result of some years of study and experience. To catch a likeness is with some a comparatively easy task, but, alas, how often a resemblance positively striking in the first instance is lost in the working up. Want of knowledge is most to blame for this, too much detail destroys the breadth of light and shade, and ob-



literates the characteristics noted and emphasized in the first painting; in fact, a struggle after finish and technique causes the inexperienced artist to lose sight of a fundamental principle, namely, that true finish is best attained by careful attention to the modeling of the features rather than by any particular method of laying on the color.

Many highly finished portraits lack vitality without which the most elaborately painted portrait is uninteresting and insipid.

One great obstacle to the production of a speaking likeness lies in the fact that the artist, as a rule, is not intimately acquainted with the features he is endeavoring to portray in their ordinary every day aspect as best known to their friends, he is also apt to place his sitter so that the most may be made of him from an artistic point of view, treating him in fact as he would an ordinary model. This proves to be, in nine cases out

THE DECORATOR AND FURNISHER.

of ten, a mistake, because, if the attitude chosen be not entirely a natural one, some of the chief characteristics must be inevitably be lost. Here photography as an aid to portrait painting is invaluable, if used with discretion. It is an excellent plan for the sitter to have say some half dozen photographs taken of different views of the face, then let him with his friends decide which gives the best impression of him as a likeness, armed with this copy the artist has a clearer idea of what is desired of him, and he will find the photograph useful to compare with his work when sketching in the features. There are some who would scorn to do this, but surely such means are more than justifiable when the object in view is a just presentment of the sitter, and not an ideal picture. In addition to character and expression, successful portraiture demands fidelity of color and truthfulness of texture, the texture of the skin will be found to vary as much as the color, and careful attention must be paid to this. In portrait painting realism must be aimed at up to a certain point, but must stop short of bringing into undue prominence traits that are least agreeable. The expression at once most natural and pleasing must be caught and at whatever intervals it appears must be seized and made the most of. Towards the end of a sitting the sitter is seen at his worst, fatigue deprives the features of their accustomed animation. It will be found advisable to give an unaccustomed sitter frequent rests and, if possible, to engage them in conversation, and let them forget that they are having their portraits taken.

Much depends upon the light in which the sitter is placed, it must, to give proper relief to the features, be properly concentrated. As a matter of fact a side light, provided it is admitted from the upper part of the window, is preferable to a top light, because a top light casts the eyes in deep shadow and produces too many half tones. The eye of the painter should be if anything a little below the eye of the sitter. The sketch should be commenced with charcoal, a rough general outline being first put in and afterwards corrected in detail. The canvas should be selected in accordance with the subject, that is to say, if the sitter be a man with strongly marked features, it will greatly help the texture if the canvas is coarse and rough grained, on the other hand, if a young and delicate face is to be portrayed, the canvas must be fine and smooth.

It is the custom with many artists to secure the charcoal outline with color, using a sable brush and thinning the tint, generally of raw umber, with turpentine, this is not strictly necessary, but it is an excellent plan to lay in all the features and broad shadows in the first instance with raw umber, it secures the drawing and enables the artist to gain a general idea of the effect of light and shade. Now also is the time to still further correct any errors in the delineation of the features as the utmost attention should be given to accuracy of drawing. This foundation should be allowed to dry before proceeding further.

The setting of a palette and the composition of tints is invariably a stumblingblock in the hands of a beginner; experience in this is undoubtedly the best teacher, since there are no hard and fast rules to go by, and it is well that it should be so, otherwise there would be danger of the work becoming too mechanical; nevertheless as aids to the early practice of a student, I propose suggesting a palette from which I promise him it is possible to evolve the most satisfactory results, later on by all means let him experiment for himself.

Provide yourself then with permanent flake white, ivory black, Vandyke brown, raw umber, raw sienna, yellow ochre, Indian or Venetian red, scarlet vermilion, rose madder, brown madder, cobalt blue, or better still, ultramarine ash and terra verte, to these may be added pale lemon yellow and Malachite green. Naples yellow is also a good color for effect, but rather dangerous to handle because apt to turn black, after a time, if mixed with vermilion or yellow ochre; touching this color with a steel palette knife should also be carefully avoided.

There is of necessity a difference of treatment to be observed between the laying in of a masculine portrait and that of a woman, especially a young one. The tints employed for the former must be warmer and more decided than those required for the latter, and for children's heads the manner of bringing them forward must be still more delicate.

Two complexions are seldom found alike, and the tints chosen must be selected accordingly from those above named. It is supposed that no one would attempt portrait painting who had not some previous knowledge of the handling of the colors employed. As a general rule the first shadow tint, modified according to circumstances, may be composed of Indian red, black and raw umber, while the lights can be laid in more thickly in two or three tints with white, scarlet vermilion or Venetian red and a little rose madder. In the half tones and shadows use the color as sparingly as possible in order to keep them transparent. At this stage do not pay too much attention to definition of detail, lay in the principal masses of light and shade as broadly as possible, make the markings of the features of a warmer tone than the general shadows, in blending the colors from light to dark introduce a little terra verte, it will supply the necessary cool tones; a beautiful pearly gray can be made by mixing

cobalt, vermilion and white. Paint with brushes as large as possible, it gives freedom to the touch, for the same reason dispense as much as possible with the use of a mahl-stick. Do not deaden the tints by overmuch work with the brush, this generally produces a flat, insipid, not to say muddy appearance, very unlike life. The tints should be laid in with intelligible meaning and decision then, when judiciously harmonized, they will be found spirited and transparent, therefore true to nature.

The process of glazing adds much to the transparency of the painting; it is effected by painting over the groundwork already laid in with transparent colors, either alone or combined according to the tones required. The repainting and heightening of the lights is called scumbling, both these methods are employed when the picture is in an advanced state.

When the work is thoroughly dry, it will be necessary, in order that subsequent paintings may properly unite with those beneath, to brush lightly over the picture before commencing the second painting a little poppy or linseed oil. Previous to applying the oil however a wetted sponge should be passed over the surface and the moisture allowed to dry. Superfluous oil may be removed with a clean soft rag. In the next painting do not lose sight of the drawing and modeling of the features in your anxiety to impart brilliancy and finish.

Proceed now to lay the highest lights on the cheek, break the next tone into them, and heighten the rosy tints if necessary, carefully reproduce the varieties of green, gray and yellow tones sure to be found more or less apparent in the lower portions of the face; the gradations in the forehead are generally of a pearly gray and very transparent, as are also the shades beneath the eye where the skin is very thin and delicate. The lips, nostrils, ears and eyes will now engage your attention, they are sure to require strengthening and still further modeling; be careful that the white of the eye is not too staring, the lashes overshadowing it give it a cool gray tint, nor must the concentrated speck generally discernable on the pupil of the eye be too conspicuous; a hard line for the lashes must be avoided, at the same time no attempt at painting the hairs separately must in any case be made. The markings of the mouth, especially the center of the bow that divides the lips and the corners where much expression dwells, requires particular attention, a greater firmness in the lower lip is peculiar to the masculine face. Some casual observers are apt to think that the ear has little to do with resemblance, and slight it accordingly; this is a great mistake, there is as much individuality in an ear as in any other feature, furthermore the form and shading of the ear, either in being made prominent or caused to retire as necessity demands, greatly assist perspective and roundness in front or three-quarter views, and properly placed the ear gives breadth to the profile. The ear is comparatively round in infancy and elongates with age.

Eyebrows must not be painted as a hard and solid mass with a distinct and severe line of demarcation against the brow; as a rule it is best to paint them lightly over a prepared ground of the flesh tones, taking care to soften off the upper edge and to make due allowance for the difference in tone caused by the light striking on the most prominent parts; the shape of the eyebrow is generally a strong characteristic and must be valued accordingly. The wing of the nose as well as the nostrils must receive careful attention and delicate treatment.

The hair is of importance in clearing up the complexion and, properly treated, serves to heighten the general effect. It must of course be laid in broadly in the first painting, great care must be bestowed on the junction of the hair with the skin to avoid the appearance of a wig; the light and shade should be painted in masses, little more than a few spirited touches will be required in finishing up. The lights on fair hair are, as a rule, warm, and of a yellow tint for chestnut, brown or auburn. For black hair the lights should be of a cool blue-gray. The colors mostly in request for painting hair are burnt and raw umber, burnt sienna, black, yellow ochre, Naples yellow, Vandyke brown and brown madder.

If in course of progress the work becomes in any part overloaded with color, it must be removed when perfectly dry by means of a scraper, or old palette knife worn sharp at the edges. The necessary emendations can be made in the next painting. It is also preferable to scrape out radical faults rather than paint over them and so clog up the canvas in such a manner as to lose texture.

Before closing these hints which, though brief, I trust may be found useful to those interested, I have a word to say with regard to the mediums or vehicles generally employed, at the same time warning the inexperienced against a too free use of them in any form. In moderation they are not only necessary but advantageous; in the early stages however, the less used the better.

A very good medium can be made with equal parts of pale drying oil, copal varnish and turpentine, some substitute mastic varnish for the copal. A very good megilp is composed of equal parts of drying oil and mastic varnish, well mixed, and allowed to stand till thick enough to take up with a palette knife. A ready prepared megilp, known as Roberson's medium, is frequently used with good results and saves the trouble of mixing.